

CORPUS MENSURABILIS MUSICAE

PAUL L. RANZINI

General Editor

ANDREAS DE SILVA

OPERA OMNIA

Edited by

WINFRIED KIRSCH

VOLUME 49

AMERICAN INSTITUTE OF MUSICOLOGY

ARMEN CARAPETYAN†

Founding Director

CORPVS MENSVRABILIS MVSICAE

49

ANDREAS DE SILVA
OPERA OMNIA

Edidit
WINFRIED KIRSCH

III. Missae, Magnificat, Motetta et Chanson



AMERICAN INSTITUTE OF MUSICOLOGY

CONTENTS

FOREWORD	IX
GENERAL REMARKS ABOUT THE TRANSCRIPTIONS	XII
ABBREVIATIONS	XII
CRITICAL REPORT	XIII
MUSIC	
Masses	
1. Missa diversorum tenorum, 4v.	3
2. Missa "Adieu mes amours," 4v.	36
3. Missa La mi sol fa mi ("Le content est riche"), 4v.	95
4. Missa "Joli marinier," 4v.	128
5. Missa "Angelus ad pastores ait," 4v.	158
6. Missa "Tu es pastor ovium," 7v.	181
Magnificat	
7. Magnificat secundi toni, 4v.	242
Motets	
8. In illo tempore dixit Jesus, 4v.	248
9. Attendite populi de longe, 4v.	257
10. Inviolata, integra et casta es, Maria, 4v.	264
11. Tota pulchra es, Maria, 4v.	272
Chanson	
12. Fors seulement (<i>textless</i>), 4v.	274

2. MISSA “ADIEU MES AMOURS”
Kyrie

The musical score consists of three systems of music for four voices (Soprano, Alto, Tenor, Bass) and piano.

System 1 (Measures 1-6): The vocal parts sing "Ky - ri - e" followed by "e - lei". The piano accompaniment provides harmonic support. Measure 3 includes a dynamic instruction f .

System 2 (Measures 7-12): The vocal parts sing "son," followed by "Ky -". The piano accompaniment features eighth-note patterns. Measures 8-9 show a change in harmonic rhythm.

System 3 (Measures 13-18): The vocal parts sing "Ky - ri - e, ____" followed by "Ky - ri - e ____" and "e - lei -". The piano accompaniment continues with eighth-note patterns. Measures 15-16 show a change in harmonic rhythm.

12

et ter - rae,
ter - rae, vi - si - bi - li - um om -
et ter - rae, vi - si - bi - li - um om -
et ter - rae, vi - si -
fa - cto - cae - li et ter - rae,
fa - cto - rem cae - li et ter - rae,
fa - cto - rem cae - li et ter - rae,

18

- ni - um, et in vi - si - bi -
- ni - um, et in vi - si - bi -
- bi - li - um om - ni - um, et in vi - si - bi - - - li -
vi - si - bi - li - um om - ni - um, - - - ni - um, - - -
vi - si - bi - li - um om - - - ni - um, - - -

6. MISSA “TU ES PASTOR OVIUM” Kyrie

Musical score for Kyrie eleison, featuring eight voices (S1, S2, A, T1, T2, B1, B2) in G clef, 2/4 time, and B-flat key signature. The vocal parts sing the words "Kyrie eleison" in a call-and-response style.

The score consists of eight staves, each representing a different voice:

- S1 (Soprano 1): Starts with a dotted half note followed by a quarter note. The lyrics are: Ky - ri - e - lei -
- S2 (Soprano 2): Starts with a dotted half note followed by a quarter note. The lyrics are: - - - - -
- A (Alto): Starts with a dotted half note followed by a quarter note. The lyrics are: - - - - -
- T1 (Tenor 1): Starts with a dotted half note followed by a quarter note. The lyrics are: - - - - -
- T2 (Tenor 2): Starts with a dotted half note followed by a quarter note. The lyrics are: - - - - -
- B1 (Bass 1): Starts with a dotted half note followed by a quarter note. The lyrics are: - - - - -
- B2 (Bass 2): Starts with a dotted half note followed by a quarter note. The lyrics are: - - - - -

The lyrics "Kyrie eleison" are distributed as follows:

- S1: Ky - ri - e - lei -
- S2: - - - - -
- A: - - - - -
- T1: - - - - -
- T2: - - - - -
- B1: - - - - -
- B2: - - - - -

7. Magnificat secundi toni

[v. 2]

Soprano (S) in G major, common time.

Alto (A) in G major, common time.

Tenor (T) in G major, common time.

Bass (B) in C major, common time.

Chorus:

Et ex - sul - ta - vit _____
 Et ex - sul - ta - vit spi -
 Et ex - sul - ta - vit spi -
 Et _____ ex - sul - ta - vit spi -

6

Soprano (S) in G major, common time.

Alto (A) in G major, common time.

Tenor (T) in G major, common time.

Bass (B) in C major, common time.

Chorus:

spi - ri - tus me - us in De - o sa - lu - ta - ri me -
 - - ri - tus me - us in De - o sa - lu - ta - ri me -
 - ri - tus me - us in De - o
 - ri - tus me - us in De - o

12

Soprano (S) in G major, common time.

Alto (A) in G major, common time.

Tenor (T) in G major, common time.

Bass (B) in C major, common time.

Chorus:

- o, sa - lu - ta - ri me - o.
 - o, sa - lu - ta - ri me - o, sa - lu - ta - ri me - o.
 sa - lu - ta - ri me - o, sa - lu - ta - ri me - o.

9. Attendite populi de longe

Prima pars

Soprano (S) in G major, common time.

Alto (A) in G major, common time.

Tenor (T) in G major, common time.

Bass (B) in C major, common time.

Chorus:

At - ten - di - te po - pu - li _____

At - ten - di - te po - pu - li _____

At - - - - ten - - - di -

At - - - -

6

de _____ lon - - - - ge, _____ et

de _____ lon - - - - ge, et la -

- te _____ po - pu - li de lon - - - - ge, _____

- ten - - di - te po - pu - li de lon - - - - ge, _____

12

la - pi - des qui sunt in _____ vi - - - - a, et la - pi -

pi - des qui sunt in vi - - - - a, et la - pi - des qui sunt _____

et la - pi - des qui sunt in vi - - a,